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RECREATION AND CULTURAL DEVELOPMENT MAGAZINE





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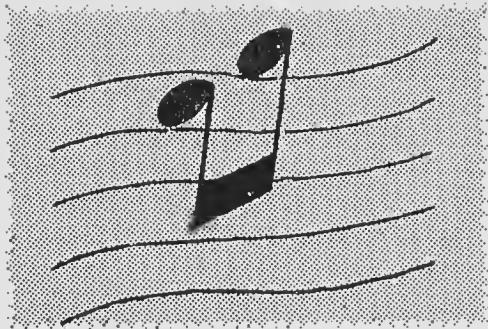
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**Seven Ways to Kill an Idea**

- We tried that once before
- It's too costly
- We've never done it that way
- That's not our responsibility
- We are not ready for that
- We are doing alright without it
- It won't work.

*from Reuben's Ribblings*



## Musical Motifs on Postage Stamps Publicize Nations, Cultures

SINCE the first postage stamp was printed in 1840, music and musicians have been favorite subjects for world philatelic designers. More than 1,500 different stamps featuring music instruments old and new, composers, bits of national anthems, have franked letters to every global corner.

It is safely said that more human beings are visually familiar with the world's great composers thru stamp collecting than thru all the biographies and histories ever published. There are estimated 90 million collectors world-wide, possibly 20 million in North America. Many are topical collectors, specializing in postage stamps related to a single subject, like music. And the "cradle of music" nations are their especial favorites.

### Austrian Stamps:

The Austrian Republic issues the finest portrait engravings in phil-

# The Silent Hits of Music

By Tom Burrier  
Oak Harbor, Washington

ately, and it boasts a sentimental pride in its many composers. Among lesser known musicians, postal portraits of Carl Ziehrer, Wilhelm Kienzl and Hugo Wold have appeared. A 1948 commemorative made certain the world knew Franz Gruber and Josef Mohr had authored Silent Night by presenting their portraits and song title in a special stamp issue.

Franz Schubert, Haydn, Mozart, Beethoven, and Anton Bruckner are all represented in the Austrian Musical Stamp album. The Straussses, father and son, have made millions of trips via letter mail on a variety of postal issues.

Belgium in 1937 publicized the International Musical Congress in Brussels with a semi-postal issue on which the surtax went to the Queen Elizabeth Musical Foundation.

Semipostal stamps have a peculiarly European origination, being

official sponsored charities to non-official causes or events. A stamp is issued for postage, with a "plus three francs" or "plus five pfennigs" added. The buyer uses the basic amount to mail his letter or package, and the surtax is turned over to the designated "cause". These semi-postals support everything from bicycle races to debating societies; quite a few finance national music festivals and competitions.

### **South America:**

During the mid-1850's, many South American countries gained their national independence and—in bursts of patriotic fervor—adopted anthems of about the same time. Centenaries of independence came due in the past decade; postage stamps recalling the event were properly issued by Brazil, Chile, Bolivia, and others of the Latin-American community. Attractive designs featured the first few anthem bars.

Bolivia, it is rumored, faced an embarrassing situation when its stamp for the centenary of the national hymn appeared. The engraver, perhaps tone deaf, had misplaced the opening notes, ruining the stirring rhythm of this anthem written by Joseph de Sanjines. A hasty re-engraving brought harmony to the hymn and got the Bolivians onto the right key.

### **Other Countries:**

Egypt adopted a national song early in 1958, after considerable deliberation over "Western" or "Tradi-

tional" type music. The result is engraved on a 1959 stamp issue.

Finland, land of heartbreaks and hardships, suffered one more when Jean Sibelius died. The little country was in national mourning for the composer of Finlandia, and in 1945 issued a somber stamp commemorating his 80th birth date.

France, a leader among the semi-postal issuing nations, has printed many beautiful stamps honoring its own composers, such as Ravel and Gounod, as well as composers of other countries.

Germany, East and West, excels in beautiful stamp designs and has competed with other European nations in honoring Mozart, Johann Strauss, and Wagner. Poland has featured Chopin, and Russia, too, has claimed him with colorful postal issues. Rumania and Bulgaria also have memorialized their composers, and have offered collectors an intriguing assortment of native string instruments on recent issues.

Not all "music" stamps are somber or commemorate a composer's death. Particularly with the new African nations, the postage stamps picture native drums and string instruments, natives dancing to primitive music, tribal rites carried out with percussion accompaniment. These tiny bits of paper accurately portray the musical culture of the nations originating them. The myriad French Colonies, long known for exquisite stamp designs, also present wide variety of native music instruments, from Mada-

agascar to East Africa. The "Polynesian guitar player" is a music stamp classic among recent issues.

### **United States:**

Curiously, the United States has been somewhat backward in honoring its composers and musicians. In addition to a Francis Scott Key stamp issued in 1948, the U.S. has produced only five other postage stamps directly connected with music. These appeared in 1940 as part of a Famous American series. They pictured Stephen Foster, John Philip Sousa, Victor Herbert, Edward MacDowell, and Ethelbert Nevin—all in grim, passport-type portraits.

The procedure for having a special stamp authorized in the U.S. is quite complicated, for any purpose.

Prior to 1957 special or commemorative stamps were sometimes originated by the Post Office Department, by Congress, by pressure groups, by well-organized state lobbies. Out of this confused welter a Stamp Advisory Group to the Postmaster General was authorized. This panel of design and suitability experts pass on all suggestions for new stamp issues.

Since the Post Office averages but a dozen new stamps annually, and the requests run into many hundreds, those designs that finally make the grade must pass rigid standards of national interest and worth. They are usually confined to State centenaries, national shrines and monuments, or major industry recognition.

Stamps have been issued honoring the steel industry, the trucking business, the American Bar Association, and the Boy Scouts, among others. Our national music would seem a fitting subject for inclusion in the U.S. stamp program. Since the initial print order for any such commemorative stamp is currently 120 million copies, it is certain whatever subject is publicized gets intensely effective circulation and advertising!

### **Collectors:**

Many well-known musicians and those in the instrument industry are stamp collectors; this is a relaxing and enjoyable hobby. One of the best known musical philatelists was the late Theodore Steinway, whose specialized collection of "music on stamps" was the envy of other leading philatelists, and it was valued at thousands of dollars.

Postage stamps of all countries usually advance in value thru the years, sometimes spectacularly. The 10c face-value Nevin stamp of the 1940 Famous Americans, for example, now catalogs around \$1.50. The foreign stamps illustrated here averaged about 20c each from a stamp dealer.

For music lovers, jazz or classical, such a collection makes an interesting wall frame display, or as an insert under the glass top of a coffee table. They are official reminders that music has a permanent, lasting place in the world's culture.

They silently carry the story of music around the world.



*One of the volunteer workers who staffed the Treasure Van sale and show at the University of Alberta is Miss Judy Lee, shown holding a carved rosewood elephant figure made by Indian craftsmen.*

## **Treasure Van Displays International Handicrafts**

**Proceeds Go To Assist**

**Students of the World**

**B**EAUTIFUL, unique examples of the culture of the Far East, Orient and Europe are displayed at Universities across Canada when the World Uni-



*Miss Nagiko Koike, originally from Tokyo and now a scholarship student at the University of Alberta donned her traditional Japanese costume to serve at the Japanese display in the Treasure Van.*

versity Service of Canada sponsored "Treasure Van" makes its yearly visit. The show and sale, which recently stopped at the University of Alberta, carries one of the most complete selections of handicrafts from all parts of the world to be seen anywhere in the country.

Merchandise of 18 countries are represented at the sale, which is prim-

arily intended to raise funds for the World University Service and introduce students to the craftsmanship of other countries.

Every well known craft is displayed, including Moroccan leather, Spanish lace, Latin American straw and Mexican silver.

Of particular interest are the items from India, whose craftsmen have been known for centuries as carvers of ivory and wood. Intricately carved ivory decorations containing several

concentric spheres representing hours of painstaking detail are on display. One good luck piece, which can be bought for a modest sum, is the Manchadi Seed, a small hollowed seed about the same size as a kernel of corn in which an unbelievably small ivory carving of an elephant has been sealed. Included in the display from India are examples of the brass and silver work of the country, and deeply

hued wooden carvings of native animals.

In noticeable contrast are the bright, vivid colors of the Swedish display. Figurines of farmyard animals decorated with highly lacquered colors are shown beside more formal pieces such as candelabra, candy dishes and ashtrays. These latter items reflect the tasteful simplicity of



*Travelling with the Treasure Van in Western Canada are Mr. and Mrs. Peter Phillips, who are shown examining an example of Yugoslav handiwork.*

the Swedish and Danish modern design.

A look at the work from Greece shows a predominance of pottery for which that country has been famous for more than 2000 years. Plates and vases decorated with rich blue or reddish brown design illustrate ancient myths or use the graceful lines of the native azalea leaf.

Following the pattern throughout the entire show of demonstrating truly native designs and cultures, the exhibit from Japan contains a selection of cheerfully costumed dolls. These open to reveal three smaller dolls each highly significant in the customs of the country. The Diamond Ball is also deeply involved in the tradition of Japan. This four inch sphere, which is entirely hand made from brilliant threads, was once considered to be a wedding gift for good luck and is shown in Japanese homes on festive occasions.

The painstaking detail displayed by Yugoslav craftsmen in the wooden plates, and dishes from that country are particularly original. The practical pieces are carved with minute design or edged with delicate line patterns.

Some of the most artistic pieces are the brass sculpturing from Ghana. Small figures of hunters and animals are crafted in designs and statures peculiar to the African continent. Native woods are formed into other figures or miniature drums.

Damascene jewellery from Spain follows the age-old methods of adorning silver which long have been used by the Spanish Craftsman.

Of more current origin are the exhibits from Trinidad and the West Indies. Offered for sale are "Pans", the well known musical instrument fashioned from the top of an oil drum on which has been painted the design separation for all notes in the musical scale.

The selection of all the many hundreds of handicrafts contained in the Treasure Van was first started in 1952 by the Canadian World University Service as its contribution to the world body. Purchased directly through embassy experts, the merchandise is frequently priced well below the standard.

The result of the program has been excellent. A steadily expanding market for crafts from other countries has been established in North America. One Peruvian village for example, is almost completely supported by the demand from the Treasure Van.

More important however, are the advantages gained by some of the contributing countries through World University Service, to which all proceeds of the sale are forwarded. Through this organization, underdeveloped countries are provided with text books, student residences, hospitals and other university facilities which might not ordinarily be available to them.

*To Leaders*

# BAND CLINIC IS EYE OPENER

**Small Town Band Leader  
Describes Wealth of Learning  
Available to Those Attending**

The following was written by Mr. V. R. Wright, of Warner, Alta., where the author is a band leader and is Magistrate for the county of Warner. His reaction to the Band Clinic is typical of bandleaders who have attended the Oids Band Clinic. (See story in the September 1961 issue of Leisure).

ALLOW me to express, in my own words, what the Alberta Provincial Band Clinic has meant to me as a Bandmaster. In order to do this I must first recall the thoughts and ideas I held before June 27, 1959, which was the first day of the first Alberta Provincial Band Clinic.

Prior to this date I was like a number of other Bandmasters with, I think, much the same ideas. I was a trombone player with a reasonable working knowledge of most brass instruments, a scant understanding of percussion, and an extremely limited experience on woodwinds and flute. As a matter of fact I could not as much as "Blow" one. But then, clarinet, flute, oboe and french horn were in the next-to-impossible-class and since I was not Superman, I could hardly be expected to give extensive training on these instruments. It required a good year to have my beginners play any appreciable numbers, but to my way of thinking that was to be expected. Playing in a Band was not easy. It was blood, sweat and tears. Ignorance breeds a lot of quaint ideas, even in Bandmasters.

All things considered, I had a small chance of producing a half-decent Band (which I was doing) and I was quite content. "After all," I thought, "I'm doing the best I can and the people can expect no more than that."

The transformation in my thinking came about gradually, as Mr. Peter-



*Season's  
Greetings*

kin and Capt. McLeod began giving to me, that which they had. I in turn, began to realize that there were a vast number of weak spots in my Band programme.

Let us examine each of my former ideas in turn and let me tell you of the answers I now have for almost every one. First the value of personal improvement in my own playing has proven itself over and over again. If we are to demonstrate that which we want done then it **must** be demonstrated properly. Slopping through a passage will destroy the faith of a player in his Bandmaster. One picture is often worth ten thousand words. I do not advocate this as a cure-all but it is, for the most part, a sound way of teaching.

Thanks to the Clinic, I can now demonstrate to my percussion some of the rudiments of primary drumming. Needless to say our drum section has improved one hundred percent.

I think the greatest revelation to me has been the instruction I have received on clarinet, flute, french horn and oboe. I have found to my utter amazement, that these instruments are as easy to play as any other. Capt. McLeod said to me, "I put my child on oboe and the child is doing well, simply because no one has ever told the child that oboe was especially hard. I recall the same thing happening on french horn. These are not isolated cases, it goes on every day."

Our Band now has two flutes (they are doing well) thanks to this idea. Even I can now get two octaves on clarinet and flute. Next year we will

have at least one french horn in our Band. This simple effective revelation is closely connected to my last stated fallacy.

It does not take a year to have beginners sound somewhat like a Band but it can be done in a matter of eight hours. Yes, gentlemen, EIGHT HOURS! ! We received this astounding demonstration in Olds in 1960. This was done by Mr. Echols of Conn Instrument Co. It made us realize that we could have our own players, that have had no previous training play in a matter of eight weeks, one hour per week. I have done it.

The 50% drop out has now decreased to a mere 10% simply because we have been made to realize that while playing an instrument takes diligent application, it is "fun"! Never, never use the word work. I now say to my Band, "You like to play baseball or football?" "Yes." "You improve your playing by practice?" "Yes." "Playing in the Band is exactly the same thing, it requires practice but it's "fun".

I have watched Capt. McLeod during his rehearsals and he litterly "takes the Band apart", like a fine watchmaker, then proceeds to put it back together again. The result is, beautiful, enjoyable music from a group that sounded like—UGH—at the beginning.

Thanks to the Alberta Provincial Band Clinic we now have;

1. A better musical sound
2. A broader variety of instruments
3. A more confident, happier Bandmaster
4. To sum it all up, a better Band.

# The Industrial Librarian Needs Analytical Approach

**Attention to Needs of Files Can  
Save Firm Much Money Wasted  
On Needless Research**



*Miss Taylor and J. W. Cherry, head of the Technical Information Services Department, examine scientific research reports which will be recorded in this section of the Imperial Oil library.*

THE EVER rising tide of scientific and technical papers, publications and journals has created a challenging opportunity for librarians in the operation of specialized libraries serving varied professional, technical and scientific fields.

Technical information departments, incorporating company libraries headed by professional librarians, are being formed by large and small organizations throughout Canada and the United States. Qualified personnel to fill the newly-created positions have proven difficult to find and as a result the library profession offers more opportunity today than ever before. One Alberta company has been searching for someone to assume charge of a small industrial library for more than a year without success.

### **Increasingly Important**

The rapid expansion in research and technical development has made research control an increasingly important matter in industrial circles. Industry management is realizing now that solutions to almost any problem can be based, in part, on experience achieved by others, and in part on knowledge gained by experiment, tests and observations directed to the solution.

Previously acquired knowledge must be used not only directly in solving a problem but also indirectly in planning a program of experiments, tests and observations if research efficiency is to be maintained at a high level and unnecessary costs avoided.

The ability to retrieve and correlate recorded information has become a matter of utmost practical importance.

The amount of material which should be recorded and maintained by industries, however, is reaching tremendous proportions.

### **File Doubles**

An U.S. oil company that maintains a reference library covering its field of interest has reported that during the decade 1932-42 the total number of items on file more than doubled from 25,000 to 55,000. During the next decade the accumulation again more than doubled to 140,000. The company anticipates that by next year this file alone will have increased to more than 400,000 selected items.

Other sources report that approximately 60,000,000 pages of technical literature are annually being published through the world. This is equal to 100,000 volumes of 600 pages each, which at the rate of 10 volumes per foot, would require new book shelving of 10,000 feet, or just short of two miles per year.

The industrial librarian is being assigned the task of evaluating, organizing and directing toward its optimum use this veritable flood of information now available on nearly every subject.

Special library custodians have found that their library volume is built up from approximately 20 percent basic reference books, 40 percent periodicals including published technical data and scientific papers,



*Miss Kay Taylor, librarian of the extensive Imperial Oil Company library in Calgary, shows one of more than a score of periodicals she purchases and systematically displays for company personnel. All are related to petroleum, or business management.*

and 40 percent internal company reports.

### **Develop Team**

Larger technically complex industries have developed a library "team" comprising qualified library staff, and individuals with a broad knowledge of the technique and science of the company's business. The industry specialists are better able to scan incoming abstracts, reports, etc., for data useful to the organization while the library staff remains responsible for the systematic recording and storing of the material.

Opportunities exist for librarians in many fields of business. Alberta alone is reported to have approximately 50 libraries which are classified as "special" libraries. They cover the fields of law, medicine, education, newspaper, agriculture, forestry, mining, industrial research, petroleum, and chemistry.

### **Salaries Vary**

Salaries for business librarians begin at approximately \$4,000, depending on the extent of the library and the nature of the industry, and in the case of individuals responsible for a highly complex library may reach up to \$10,000 per year.

As industries realize that an internal library acts as the memory brain of an organization, capable of saving up to 10 percent in scientific manpower otherwise wasted in unnecessary research, the opportunities for special librarians is bound to become even more attractive, and more challenging.



Club president Stewart Neil and several other artists watch intently as H. Earle touches up a landscape. The opportunity to associate with other artists, and watch more experienced painters at work was described as one of the greatest benefits derived from membership in clubs such as the Calgary group.

# Sketch Clubbers Are Critical

Group Analyzes Work of  
Each Other at Their  
Regular Meetings

**A**N EVER increasing amount of recreational time is furthering the creative ability of hundreds of Alberta's leisure-conscious citizens, as well as giving substance to the often propounded theory that Alberta is "coming of age", culturally.

Development of art-consciousness and the desire for self-expression by the public is seen in the membership records of the province's many flourishing "sketch" clubs. Expansion of such groups appears to be closely allied to development and popularity of labor-saving devices, shorter working hours, and consequential increased opportunities for travel.

One of the oldest and most successful art groups in the province is the Calgary Sketch Club, formed more than 40 years ago. Today it boasts more than 80 active members, several of whom are professionals although most are amateur or recreation painters.

The Calgary club differs somewhat from other clubs such as those located at Nanton, Red Deer, Lethbridge or Lacombe in that it draws its membership from artists who have had some prior experience or art background. No one is denied membership but those obviously lacking experience, or talent, are advised to take further instruction or perhaps channel their enthusiasm to a more suited hobby.

Sketch Club members, with the exception of the few who paint professionally, come from all walks of life. Businessmen, barrister, physicians, tradesmen and housewives have but

one common goal when they meet each Friday evening . . . to express themselves creatively. They accomplish their aim in quarters provided in the Calgary Allied Arts Council building where the club meets each week during the October to May season.

In a most congenial and co-operative atmosphere the members work on their sketches and canvases, and have the opportunity to criticize and be criticized. These workshop sessions have become so well known among Alberta artists that members have joined the Calgary group from such centres as Cochrane, Exshaw, Edmonton, Fairview, Okotoks, High River, Carstairs, Seebree and even Proctor, B.C.

All members agree that the Friday "studio" nights are extremely beneficial. Older members' hand of experience is often called upon, and readily offered, to help solve a particular problem. The artists claim that just the association with other painters provides an impetus and stimulus to continually improve and to carry each canvas to completion. This comaraderie is not always available to Alberta artists who are not members of art clubs.

The feature of the Calgary Sketch Club of which members are most proud is that members' work is not influenced one iota by commercialism. All Sketch Club work is along traditional lines and includes portrait painting from live models, still life expressions, and landscape painting.

A Calgary art studio proprietor who is also a member of the Sketch Club points out that many Western Canada, and particularly Alberta artists who follow traditional thinking are developing a singularly "western" style, which certainly is not an imitative form of expression.

Sales of the work of such artists is increasing phenomenally. Many of the paintings are being purchased by Albertans who, because of opportun-

ities for increased world travel, are now able to compare and appreciate the work of local artists.

Clients have described Alberta and western paintings as "courageous", "strong", "virile" and "searchingly distinctive".

The Calgary Sketch Club, and organizations like it, have contributed a great deal to improving the standard of Alberta's art, and Alberta's artists.



*Herbert Earle, A.S.A., one of seven members of the Calgary Sketch Club honored by a life membership, explains some of the finer points of preliminary sketching to fellow club artists.*

MISS LOUIS RANGE,  
RUTHERFORD LIBRARY, U. OF A.,  
EDMONTON, ALBERTA.

